

KERAMIC STUDIO

Vol. XIII. No. 6

SYRACUSE, NEW YORK

October 1911



AN proposes—God disposes. There is nothing new in this saying but there is no other proverb that so well fits all occasions. We had planned visiting so many potteries and museums and gathering so much material in Europe for *Keramic Studio* this summer and at the present moment we are lying on our back in a private hospital in Paris—not only the editorial we, but the little daughter as well. However, the little daughter is almost recovered and the editor is safely on the road, so there is no cause for any regret except that we will not have quite so much to write about as we had hoped. One thing has been brought closely to our attention by this unexpected diversion—it is the lack of convenient as well as attractive porcelains for the sick table. In those first days when you do not care “whether school keeps or not,” and in fact you would rather it did *not* keep, it is far from enlivening to pour a glass of water down your neck or dribble cocoa in scallops on your “robe de nuit”, or make a spatter work of soft boiled egg on the bedspread. And when you are waiting—those seemingly endless waits for the return of the nurse from her other patient or patients—it would be at least diverting to have some quaint or dainty little design to occupy the limited line of vision.

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It seems to us that a good subject for a competition in the near future would be a set of dishes for the invalid. We have seen often a little long nosed pitcher in blue and white, which is extremely convenient for the sick. They can drink everything drinkable from it, without the slightest danger of spilling. Possibly it can be found in undecorated ware. Then two salt shakers—one for sugar—saves space on the tray and spilling too. Small plates with a turned up rim are better than the flaring rims that let the broth slide so cheerily over the table when one moves in bed; in fact bowls are rather better than plates for most things. Egg cups with handles! One of the remarkable feats of our existence has been learning, while lying on our backs, to slice the top off a soft boiled egg without cascading a fountain of gold over slender egg cup, fingers, plate, table and all. It really would be interesting to plan out a completely and conveniently equipped sick tray with the utmost economy of space.

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We had just finished a charming auto tour of the Chateaux of the Loire before giving up ourselves to the tender mercies of the “Maison de Santé” and one of the convictions borne in upon us was the historical as well as artistic value of high fire ceramics in architecture. After climbing bewildering reaches of stone steps in which the feet of centuries of passers-by have worn their impress, after treading countless tiled passages and halls, and eagerly devouring the beauties of carved wood and stone more or less showing the softening and obliterating touch of time, the lack of color began to grown upon us. The faint

traces of old frescos were eagerly greeted, the scanty fragments of wonderful stained glass were worshipped in awe and silence. The old tapestries, whatever the subject, were humbly and gratefully admired. What ceramics remained were in low fire Faience beautiful in color as when first made but worn and more or less obliterated. If those wonderful gargoyles and chimeras, those chiseled coats of arms and quaint frescos had occasionally been made in high fire ceramics we would still have the exact record of the artists’ idea which is after all, a reflection of the soul of the times. What a variety in color would still remain in exterior as well as interior decoration! what actual historic records would be left to us! Even if crushed to fragments each fragment would tell a tale of beauty and history. It seems to us that we must make haste to add to the records of to-day some of these indestructible historians for the coming ages. It is time the world returned to some of the primal virtues of its youth when every one built for the centuries to come and only the means of everlasting work was missing—high fire ceramics! It is an art to conjure with! More lasting than the eternal hills. Tried as by fire and never found wanting.

✱

There has been some misunderstanding in regard to the lessons in Ceramic Design by Mrs. Kathryn E. Cherry, now being published in *Keramic Studio*. The lessons are being printed for what benefit our readers can draw out of them but it was not expected that they should work out the lessons and send to us for criticism. That is a little more than we can undertake. However, if any of our readers would like to follow out the course with the benefit of Mrs. Cherry’s personal criticism they can, no doubt, make arrangements by personally corresponding with her. The address will be found in the advertising columns. It has, perhaps, been our fault that our readers were misled by our not stating distinctly the situation. We apologize.

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One of our good friends writes that she would like to hear from us on the subject “China painting as a Business” including bookkeeping, buying and selling account, help, etc. Incidentally she remarks that few of us are prepared for a business life and that we do not know how to carry on the work so that it pays. As we have been out of this part of ceramic work for many years we will ask our readers to send us articles on the subject and we will purchase those we can use. We should suggest to include the proper margin of profit on materials, firing, etc., regular gold and other work, such as monograms, bands, etc., as few know what to charge for their work, what to pay helpers, how to get the trade discounts and all the necessary small economies.

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STUDIO NOTE

Mr. Edward C. Lycett and Mrs. Wm. Lycett announce the dissolution of the firm of Wm. Lycett, Son & Co. Each member of the firm will continue individually the importation and decoration of fine china.

THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

LESSON III

WHATEVER the space to be decorated or designed may be, the same principles must be used, that of space and mass, of rhythm, balance, and harmony; rhythm, expressed by related line movement, balance of forms and of lines, harmony in the adjustment and arrangement of lines and forms for interest's sake.

We first build up a pattern as in Lesson I by the grouping of line masses into given spaces which express dark and light pattern; as we advance we have larger masses to deal with and must consider not only the dark and light but also the breaking up of areas from the first division of space to the very last detail, as in Lesson II. Yet the same principle, that of unity, must be regarded throughout.

Design must be complete in itself. It should never call for something to be added. Nor should it be over elaborate, leaving a feeling of being overcrowded. It should be clearly expressed, like the straight-forward telling of facts in speaking. It should not be a weak, characterless group of lines nor a meaningless mess of tangles, but should have a point of interest. Just as in a picture, so in a design. Whatever its nature and purpose our attention must be attracted to some particular place and all lines must be relatively subordinate to this space or form.

In varying the relative size of space and units we begin to plan for proportion. First we break up the large mass, then we adjust the smaller areas for balance and symmetry. We need the exercise which is prepared for this lesson in order to get the refinement in proportion which is so important in the very early stages of design. Unless we understand proportion we are in danger of selecting for decoration some of the badly constructed forms which are on the market. In such a case we should soon become discouraged with our attempt at decoration without realizing that the fault lay in the shape to be decorated rather than in the design.

By experimenting with one problem, varying the proportions, we find that arrangement which is best suited to our shape. Then we begin to realize what is meant by proportion in harmonic relation between parts and to appreciate the benefits of this experience before attempting the more complicated forms in pattern. Ruskin says:

"The man who has eyes and intellect will invent beautiful proportion, and cannot help it; but he cannot tell us how to do it. There are one or two general laws that can be told, they are of no use, indeed, except as preventions of gross mistakes."

Whatever our branch of art, whether building and construction, or decoration and design, our first thought is given to proportion in our particular work. We cannot create the vase or decorate it without this feeling for proportion. No rule or law of harmonic relation will aid us. Study and experience alone will help us, because each and every problem that confronts us calls for individual construction.

Problem I is a variation of proportion of the same unit—a Japanese crest.

The Japanese have no coat of arms. They merely have badges or crests. The popular tradition is that they took their origin from patterns embroidered upon, or woven into, the state garments of the old court nobles. These crests are generally circular. They appear in lacquered hats, swords, traveling boxes, lanterns, and all the garments of a gentleman's apparel. Many useful units for design, especially for ceramic design, can be obtained from Japanese crest books, which can

be purchased in the East from Japanese art dealers. It is advisable to secure one of these books.

What to Avoid in Design.

The design should not crowd the edge of the space decorated. Allow the interest to assert itself on some comfortable spot or decorated space.

Always balance the heavy mass with a less important mass.

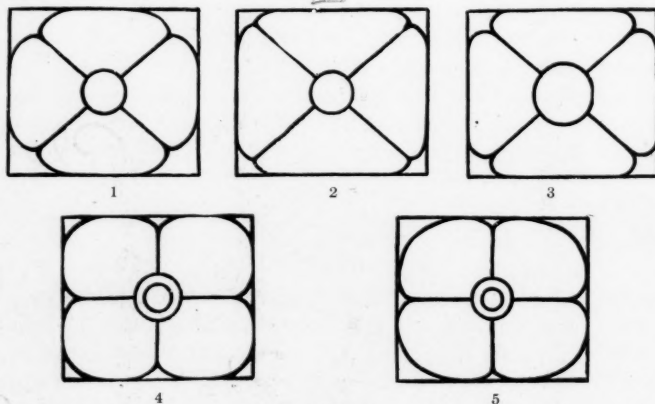
Avoid contrary motion in pattern; this is caused by too many radical lines. Design having this fault will appear to have too much movement and is what is often termed noisy. We may have in design as in music either harmony or noise. Design must be quiet, refined, and easy.

Refinement is most essential. This is acquired by a vast amount of experience in earnest searching for the best. By mere variation of a space in relation to the outline, we are called upon to select the best or make a choice of what seems to be the most refined. Just as soon as we are called upon to put a spot in the best possible place, we are compelled to make a choice. This is where our experience manifests itself.

Never allow your design to call attention to points leading out of the design. Lines must not lead interest away from the important space in the design. Lines must lead into the point of interest and not away from it.



Problem 1. Japanese Crest.—Figure 1 shows the simple unit, Figure 2 a variation of the proportion introducing more lines. Figure 3 is still another variation given in the crest book. The problem here given is divided into three sections. Four or more sections can be used with interest. This problem will be carried out in tones of grey later, so we must have interest in the light and dark for our coming work. Make six variations of this exercise. Send in the work carried out on Hudson Bond paper in India ink. Do not lose sight of the relative proportions. Make the circles four inches in diameter. Use the compass for the outline. It is advisable to use a soft lead pencil before inking the line to be sent in. Do not send in copies. There are hundreds of ways in which this design can be varied.

*Gothic Ornament.*

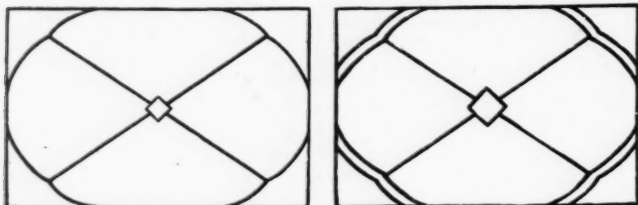
The five arrangements of this unit here given illustrate how necessary it is to study carefully the very turn or flowing of a line and the necessity of devoting earnest thought to proportion. Note Figures 1, 2, and 3, showing the same ar-



JAPANESE LILY—JEANNE M. STEWART

(Treatment page 116)

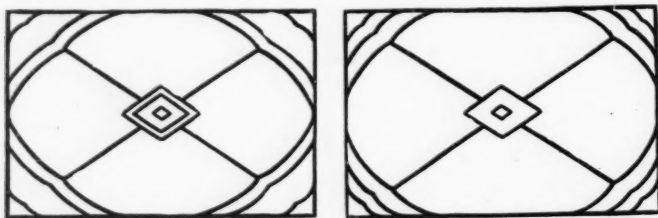
rangement, and make a choice for yourself. Figure 2 is an improvement over Figure 1 because of the reducing of the size of the center. In Figure 1 it is difficult to get past the circle. In Figure 3 we feel more light brought into the unit by allowing more space in the corners. We have the interest brought into Figure 5 that is lacking in Figure 4. Let us proceed to criticise the exercise in Gothic Ornament introduced in



6

7

larger rectangles. In Figure 6 our attention is attracted to the small center which is out of proportion to the size of the unit. In Figure 7 we feel the improvement. Another line is added in the corners to give force to the ornament. In Figure 8 the edges are crowded and the spaces are monotonous, being of the same proportion. More interest has been carried

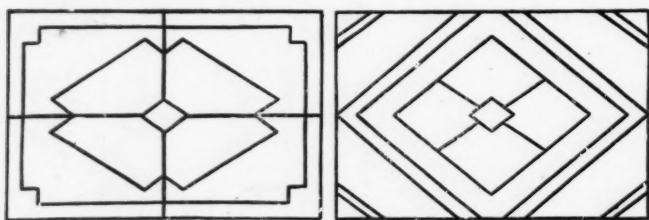


8

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into the center, which is an improvement. In Figure 9 the design is improved by the readjustment of the lines in corners so as to give variation in space. Another line added in the center makes the design more complete. This exercise can be carried out indefinitely.

Make a number of arrangements of this ornament, choose the best three and send them in. Make your rectangle 2 by 3 inches and vary the proportions of the ornament.



1

2

Problem III.—Send in six two-inch squares introducing oblique lines uniform in weight.

Send in three rectangles size 2 x 3 carried out in oblique lines. Do not use the horizontal and vertical lines as in Figure I, Problem III. Study carefully Figure 2 in this problem, noting the thought given to proportion, the breaking up of space, and the grouping of lines which make the dark in pattern. It is advisable to make variations of this problem with a very soft lead pencil, then make a choice of your work, and carry the best out on Hudson Bond paper with the India ink.

Problem IV.—Send in six borders, one to one and a half inches in width, using straight and oblique lines of uniform weight. Make the lines heavy and firm.



AFTER DINNER COFFEE CUP AND SAUCER

Adah S. Murphy

OUTLINE flowers and leaves with Deep Red Brown. Make keys and small panels gold. Color center flower blue with yellow center, shading lighter at top. Make flower on the left red with blue center and the one on the right yellow with red center. Leaves green.



JAPANESE LILY (Page 115 and Supplement)

Jeanne M. Stewart

THE flowers are laid in with Rose applied very thinly in lighter tones shaded with a tone of two-thirds Rose and one-third Ruby Purple, with darkest touches of Ruby Purple.

Lemon Yellow may be used in centers, and stamens in Yellow Brown, Yellow Red and Wood Brown. The leaves are painted with Yellow Green, Turquoise Green, Brown Green and Shading Green and stems with same colors.

Background which is applied for second firing is Yellow Brown, Ivory Yellow, Grey and Brown Green.

In third fire add shadows and detail and strengthen weak tones.



SNAP DRAGON (Page 117)

Treatment by Jessie M. Bard

REPEAT this design three times around a vase. Oil over entire surface of vase with Fry's special oil, pad until tacky. Set it aside for a couple of hours until partly dry and dust with one part Rose and two parts Pearl Grey.

Second Fire—Trace design and oil over leaves and stems and dust with Pearl Grey and a little Apple Green. Paint a flat wash of Blood Red, very thin, over the flowers.

Third Fire—Outline with Apple Green and a little Shading Green, giving it as much character as possible, do not make a fine hairy outline. Paint the dark part of leaves with two parts Moss Green, one Shading Green and one Grey for Flesh. Dark part of flower with Blood Red and a little Yellow Brown.



SNAP DRAGON—EDNA S. CAVE

(Treatment page 116)

VASE, CALIFORNIA PEPPERS (Page 121)

Blanche Lee Wight

TINT entire vase with Neutral Yellow and fire. Draw design in India ink. Tint vase a warm light brown, olive tone. Use Moss Green and Yellow Brown; wipe out design and paint light berries with flat washes of Yellow Red and Blood Red for the dark berries.

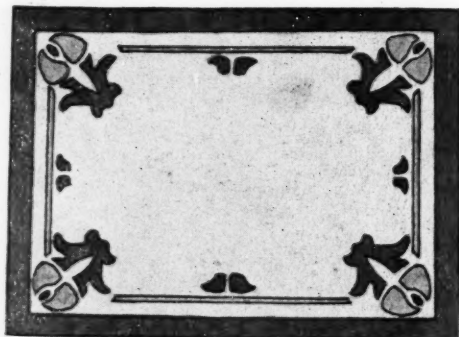
Paint upper portion of vase with same colors used in tinting before. It may be necessary to fire four times to get the desired effect.

CALIFORNIA PEPPERS (Page 120)

Blanche Lea Wright

CAREFULLY draw in design then paint in the darkest leaves with Shading Green, Brown Green and a touch of Black with shading in the very deepest tones. The lighter leaves are Moss Green, Yellow Green. The very lightest leaves are Lemon Yellow and Apple Green. The darkest berries are Blood Red and a little Ruby. The lighter berries are Carnation and Blood Red. The stems are Moss Green shaded with Violet and Apple Green.

Second Firing—Wash background around berries with Auburn Brown and Blood Red and touches of Roman Purple around white blossoms. Toward bottom of design use Yellow Brown and Yellow and on the light side of background use Yellow and Violet around design. Retouch design with same colors used in first firing. On the very lights of berries use a thin wash of Rose.



PIN BOX

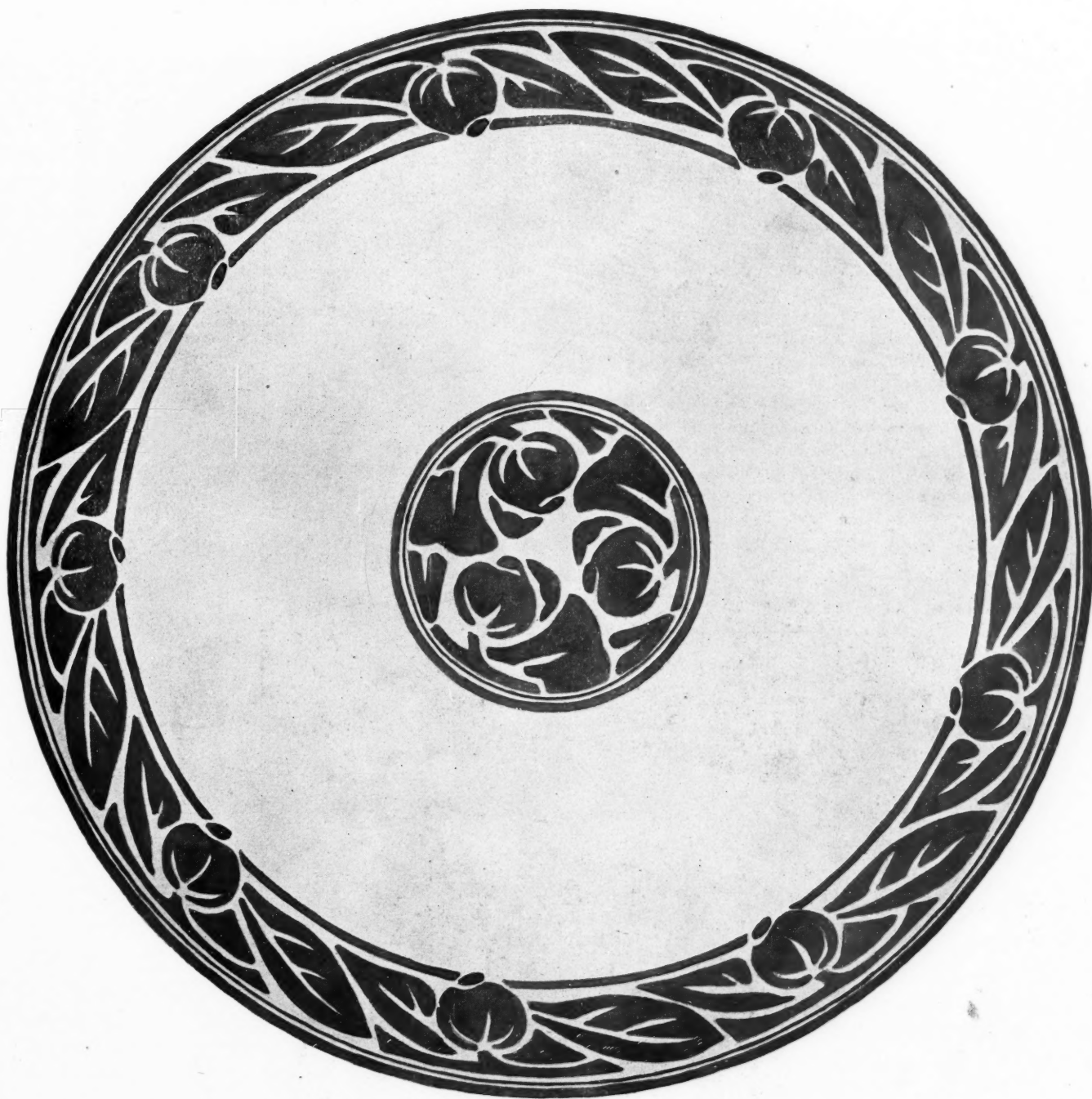
Clara L. Connor

FIRST Fire.—Outlines Copenhagen Blue with sugar water. Tint all over with Azure Glaze. Second Fire.—Band around edge and all design with thin coat of equal parts of Copenhagen Blue and Deep Blue Green.

Third Fire.—Dark parts of design and band Copenhagen and Royal Blue.



FULL SIZE BORDER AND CENTER, CHOP DISH—FLORENCE HAMMER



CHOP DISH—FLORENCE HAMMER

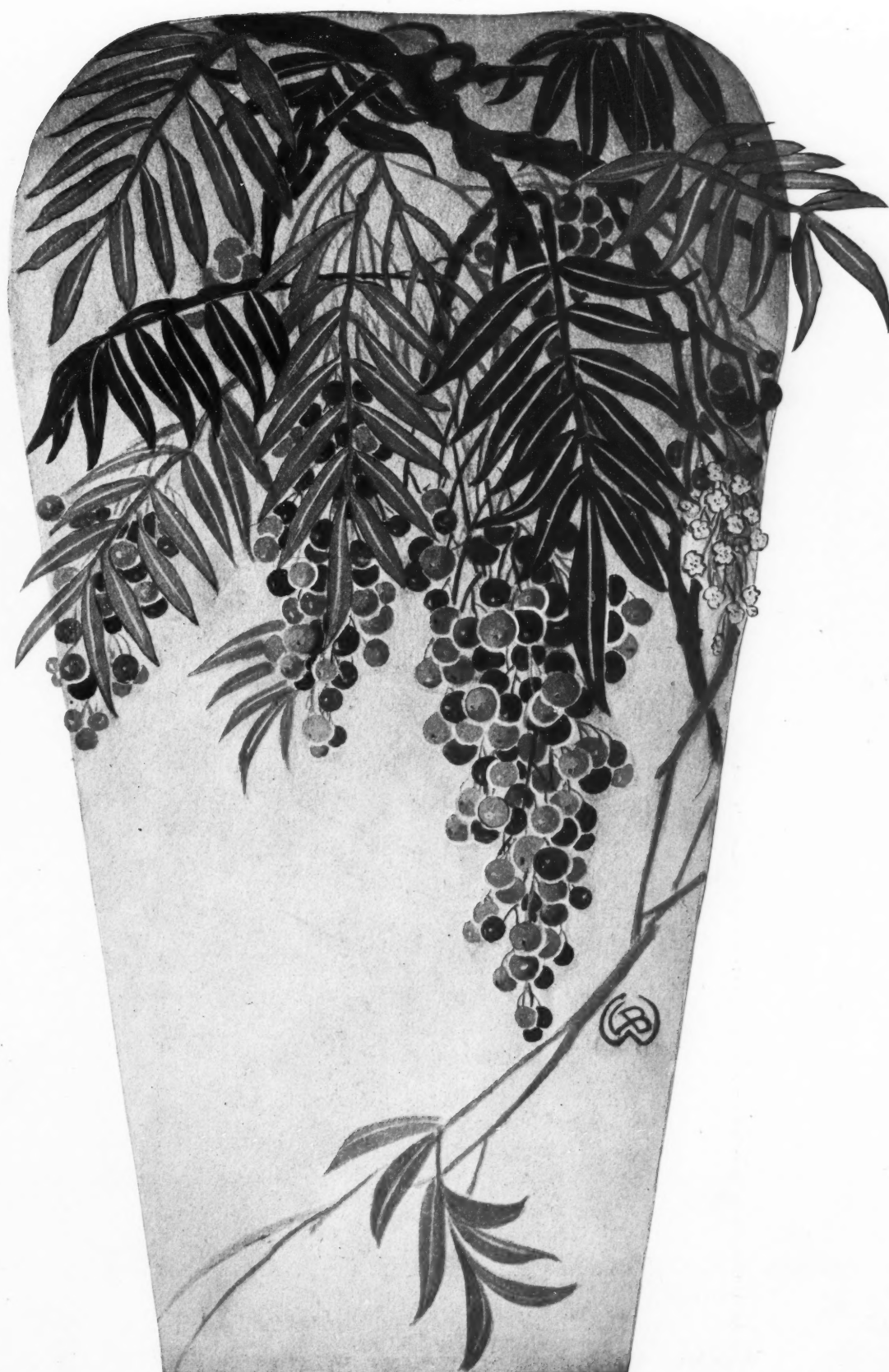
P AINT design with a thin wash of Fry's Special Oil to which has been added a little Banding Blue. Paint it thin enough so it will not be necessary to pad it. When dry enough dust with two parts Aztec Blue, one part Band-

ing Blue, one part Copenhagen Blue and one part Ivory Glaze. Clean all edges nicely and fire. Second Fire—Oil over entire surface and pad until tacky, let it stand until partly dry and dust with Pearl Grey and a pinch of Deep Blue Green.



CALIFORNIA PEPPERS—BLANCHE LEA WIGHT

(Treatment page 118)



VASE, DECORATIVE ARRANGEMENT, CALIFORNIA PEPPERS—BLANCHE LEA WIGHT (Treatment page 118)



VARIEGATED GRAPE VINE—EDNA S. CAVE

STUDY OF VARIEGATED GRAPES

Edna Selma Cave

FIRST Fire—Outline design with Grey for Flesh, then fire. Second Fire—Paint leaves with Apple Green, Shading Green and a little Moss Green. Stems are Violet and Apple Green. Berries are Sea Green, Deep Blue, use a little Shading Green in deepest touches. Wash in background with Yellow, Grey for Flesh and touches of Apple Green. Shadow leaves are painted in with background suggesting these as background is being painted in.

Third Firing—Strengthen the leaves with same colors used in second firing. The berries have a thin wash of Deep Blue Green washed over them.



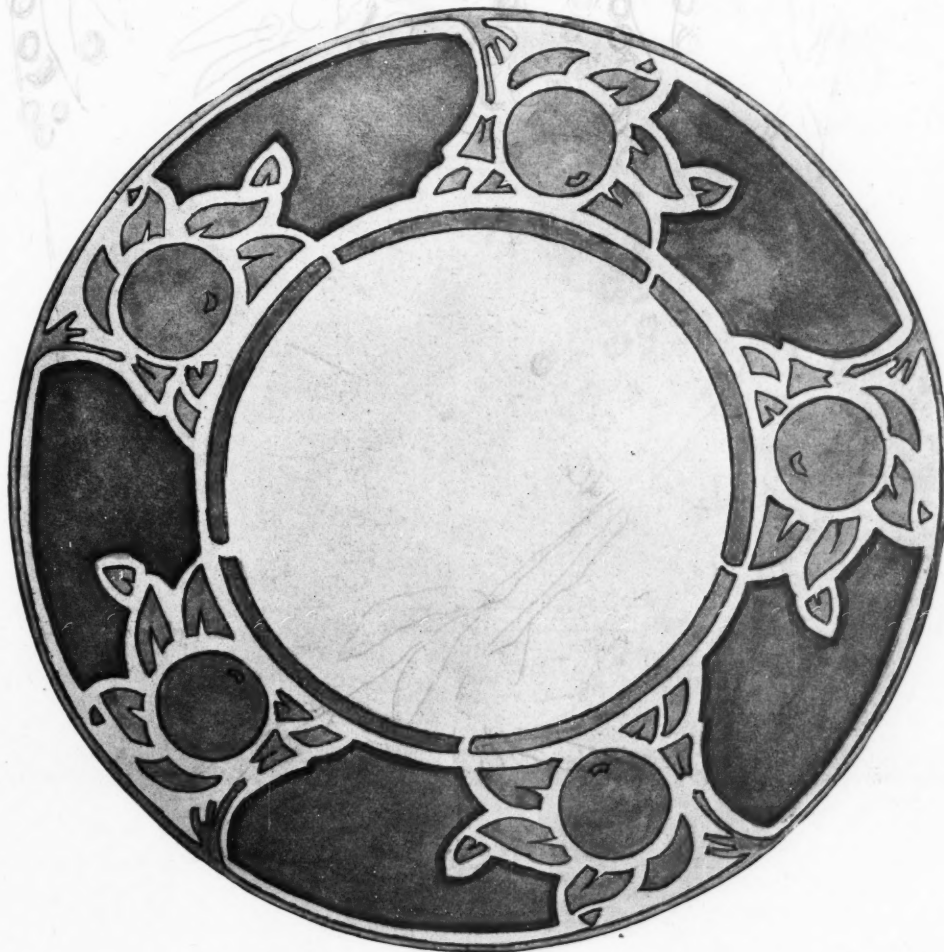
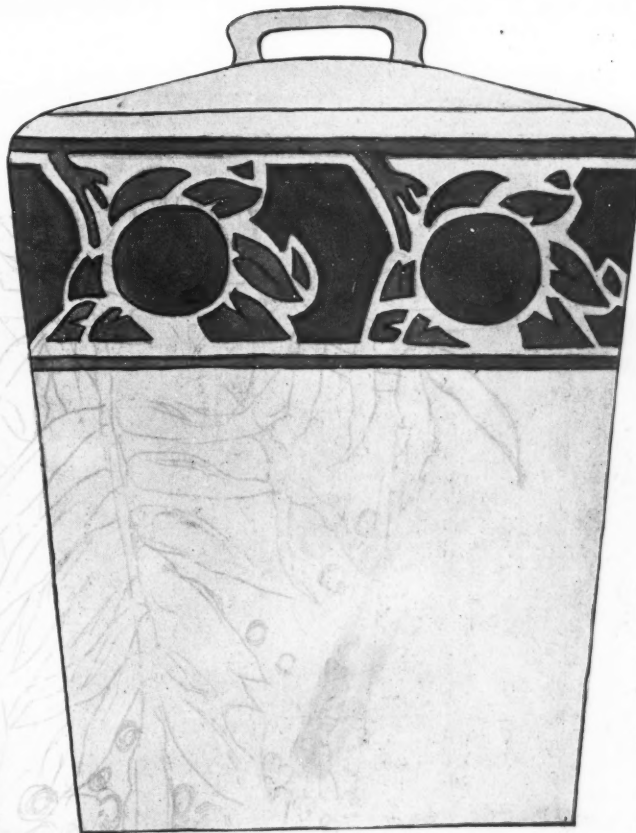
JELLY JAR

Arka B. Fowler

FIRST Firing.—Paint crab apples with Capucine Red and leaves and dark spaces in Olive Green with a touch of Neutral Yellow added.

Second Firing.—Tint background with Yellow Ochre to which a very little Black and Capucine Red have been added. Clean out design. Put handle on top in Gold.

Third Firing.—Outline design in Unfluxed Gold and re-touch handles.



JELLY JAR—ARKA B. FOWLER



PEACHES—ALICE W. DONALDSON

PEACHES

Alice W. Donaldson

FIRST Firing—Paint peaches with Blood Red and Carnation; for the deepest tones use Blood Red and a little Ruby. Leaves, use Apple Green, Brown Green and Shading Green.

Second Firing—Background, Grey for Flesh and a little Apple Green. Touch up design with same colors used in first firing.

Water Color Treatment.

Fruit, Vermillion, Carmine, Lemon Yellow, Yellow Ochre with White and Blue for sky reflection and French Blue in shadows. Leaves, Bluish Green with Emerald in the lights.

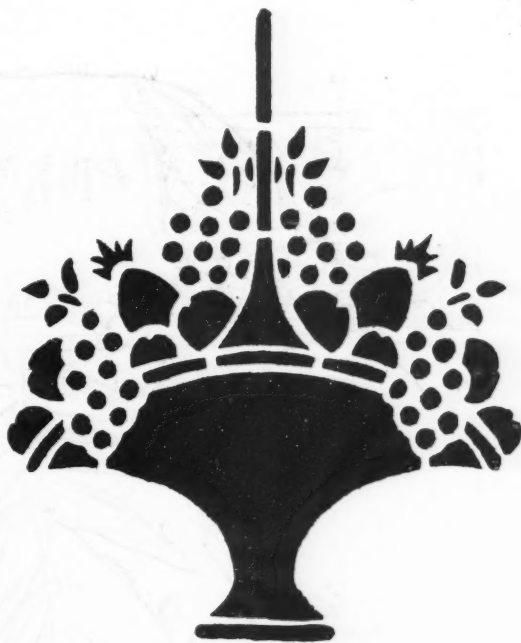


ROSE PLATE

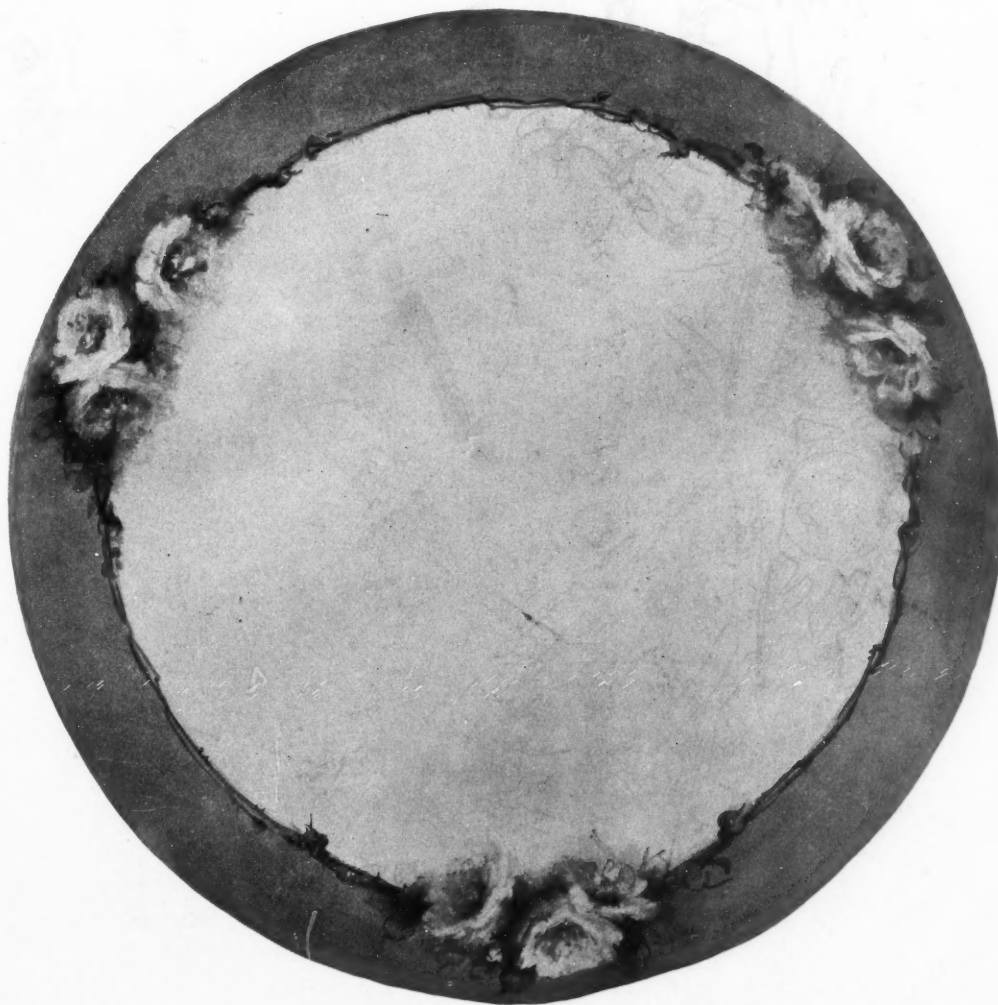
E. Stoner

ROSES washed in Yellow; shade in Brown Green and Yellow Brown; hearts of Yellow Brown and Yellow Red. Pick out sharp high-lights.

Second Firing—Tint border in Yellow Brown and Lemon Yellow. Re-work roses as in the first working; accent leaves and stems.



BASKET MOTIF FOR CONVENTIONAL DESIGN IN GOLD OR COLOR



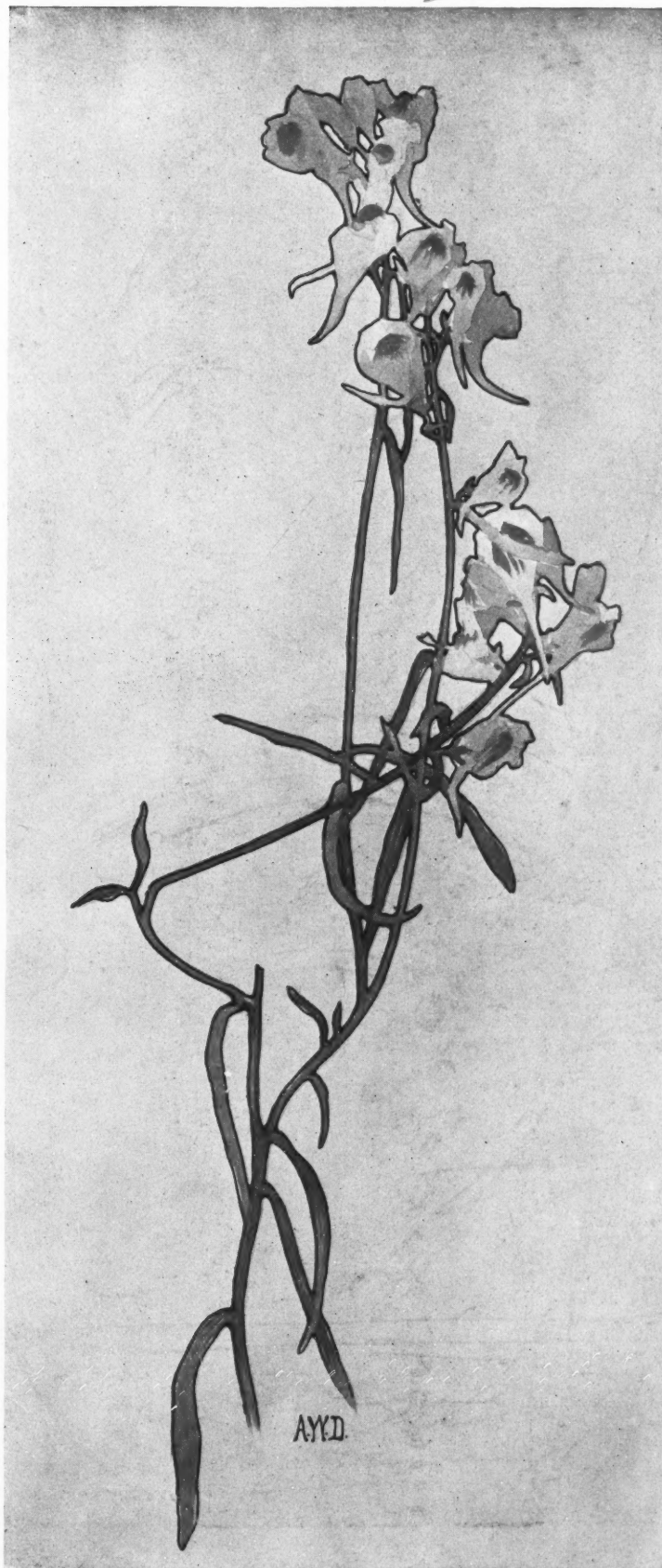
ROSE PLATE—E. STONER



BUTTER AND EGGS—E. N. HARLOW

Treatment by Jessie M. Bard

PAINT the leaves with Moss Green and Brown Green, the flowers with Yellow Brown, Blood Red and Auburn Brown, fire. Second Firing—Paint the background with Lemon Yellow and a little Brown Green, then clean out the flowers and strengthen the colors where it is needed, and touch up the darkest leaves.



SNAP DRAGON—A. W. DONALDSON

Treatment by Jessie M. Bard

WASH of Albert Yellow over flowers with Yellow Brown centers. Leaves and stems equal parts Moss Green and Apple Green. Paint in background with Fry's Pearl Grey and

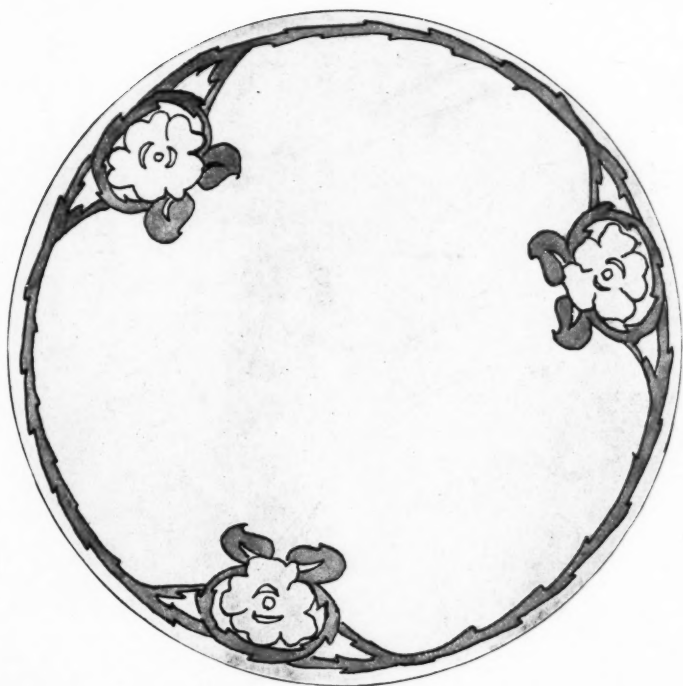
a little Yellow. Second Fire—Thin wash of Albert Yellow and a very little Brown Green over shadow side of flowers. Dark touches in leaves and stems with Shading Green.



JAPANESE LILY—H. FEWSMITH

FIRST Firing—The design should be carefully outlined with Grey for Flesh and fired. Then paint lilies with Rose for lights; for deeper coloring in lilies use Rose and Blood Red. Stamens are Moss Green. The seed ends are Auburn

Brown. Paint the leaves with Moss Green, Albert Yellow, Shading Green, then fire. Third Fire—Paint background with Albert Yellow, Violet and a little Grey for Flesh. Touch up flowers and leaves with same color used in first painting.



ROUND BOX.

Ethel Champe Laughead

OUTLINED in Black. Stems and leaves Olive Green, flowers of delicate Orange. Background wash of Ivory Yellow.



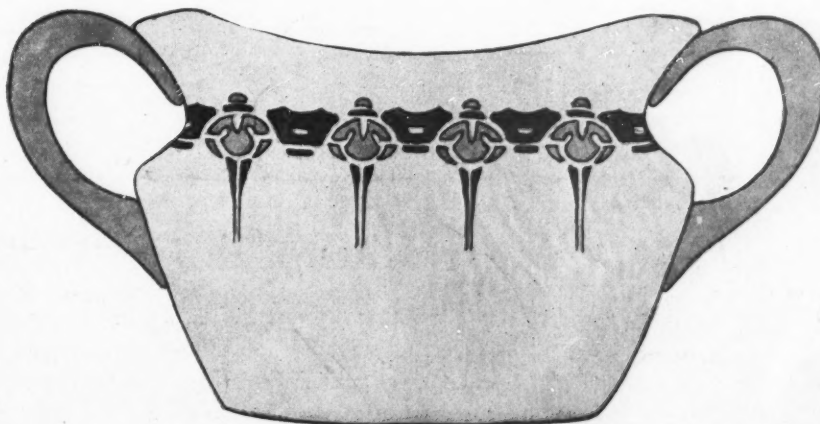
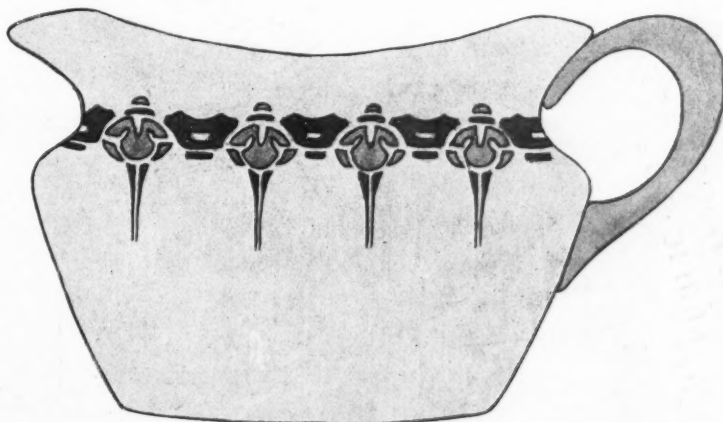
CREAMER AND SUGAR

Clara L. Connor

FIRST Fire.—Outlines shading Green with sugar water. Tint handles and all over with two-thirds Apple Green, one-third French Grey.

Second Fire—Paint in whole design and handles Russian Green.

Third Fire.—Paint in darkest value with Empire Green. Retouch outlines with Shading green.



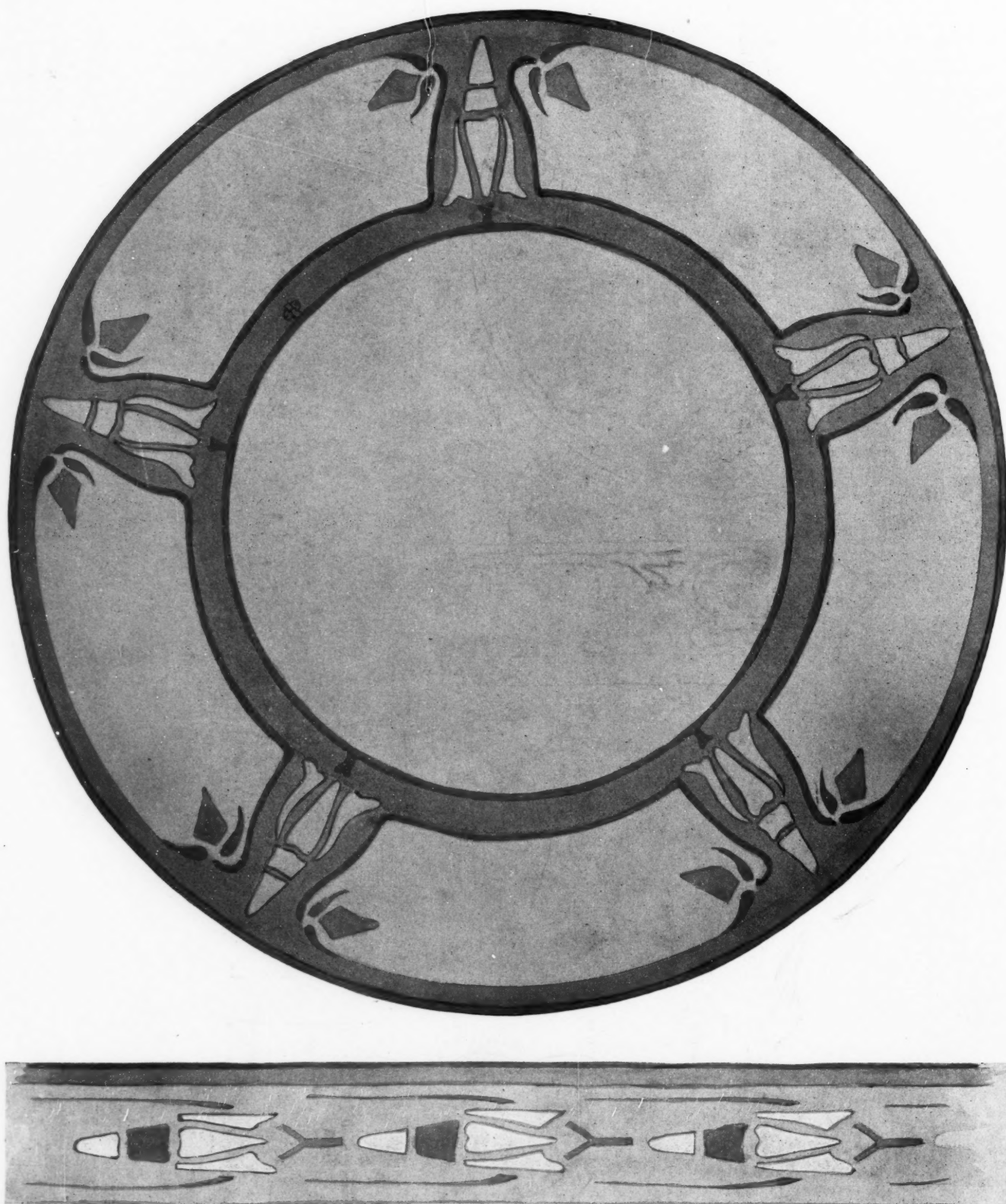


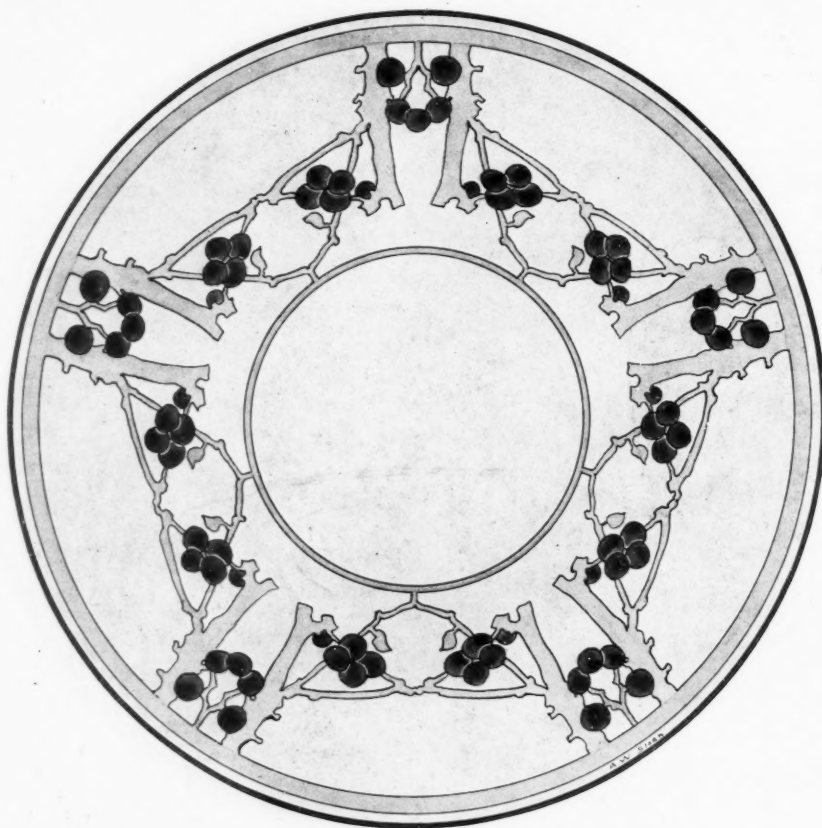
PLATE AND EXTRA BORDER "FAIRY TORCH"—EMMA A. ERVIN

Oil entire surface of plate with Fry's Special Oil and dust with Pearl Grey and a little Albert Yellow. Second Fire—The darker grey in background paint with a thin wash of Apple Green and a little Violet No. 2.

All darker tones add a little Dark Green to the green mixture.



"FAIRY TORCH"—EMMA A. ERVIN



BERRY PLATE—A. W. SLOAN

BERRY PLATE

A. W. Sloan

OUTLINE design in Roman Gold. Berries a thin wash of White Gold. Paint stems and bands with Apple Green, a little Yellow Green and a touch of Violet No. 2. Background may be left white or tinted with a thin wash of Apple Green and Lemon Yellow.



TREATMENT FOR TEAPOT

Helen Wallace

OUTLINE design in Black. Put a wash of gold over all darkest tones.

Second Firing—Oil the fire form with Fry's special oil and dust with one part Aztec Blue, one Sea Green, one-half Yellow Green, one-half Ivory glaze.

Then oil the dark grey tones and dust with two parts Aztec Blue and one part Deep Blue Green. Then oil all remaining spaces and dust with two parts Copenhagen Grey and one part Sea Green.

Clean all color from the gold and retouch it if necessary.



TEAPOT—HELEN WALLACE

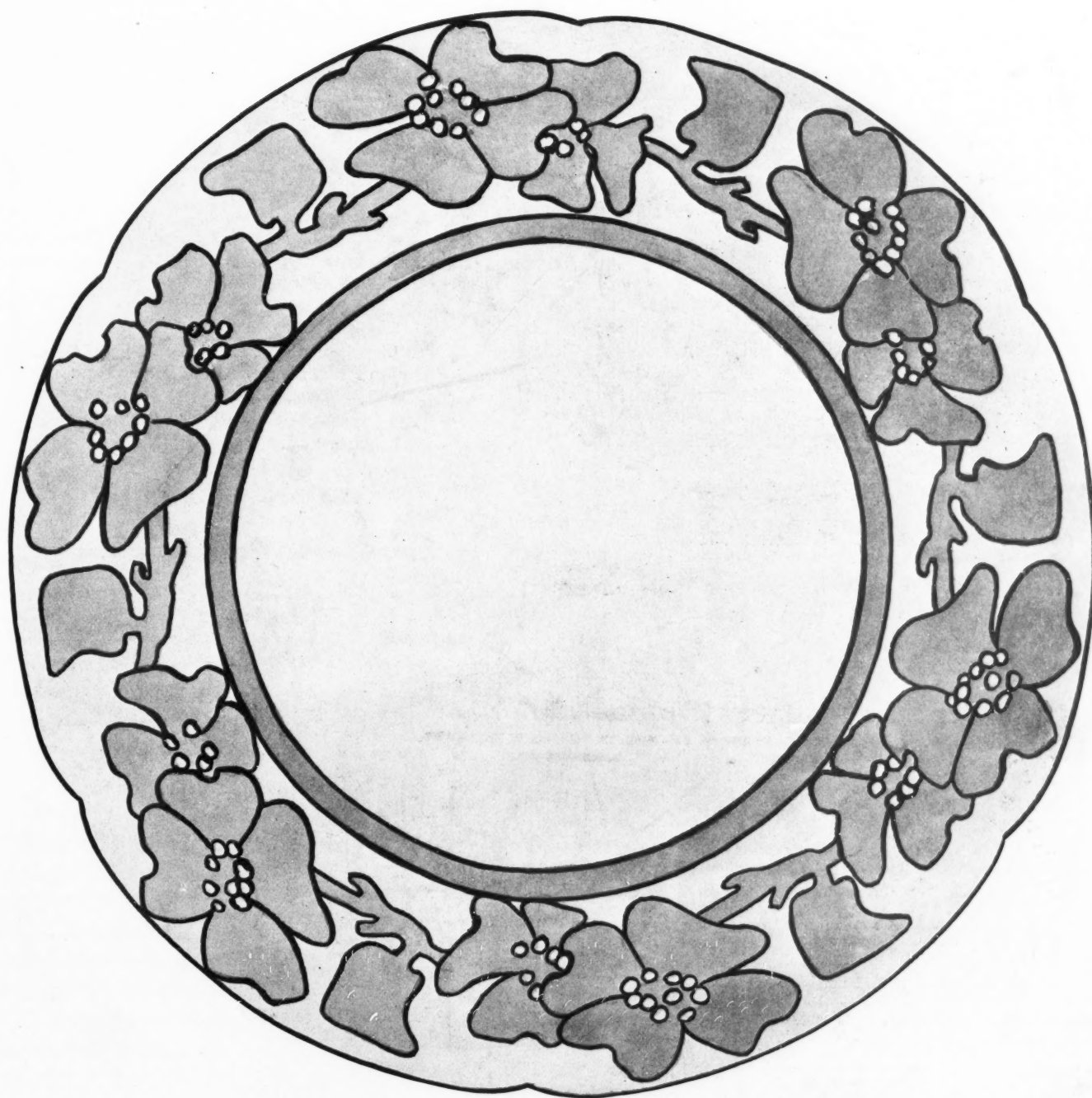


PLATE IN BLUE AND GREY

STUDIO NOTES

We understand that Miss Abbie P. Walker will take the place of Miss Evelyn Beachey in the Art Institute of Chicago.

The Osgood Art School which has so long been located at 46 West 21st St., New York City, will, on October 1st, remove to 27 Hollywood Ave., East Orange, N. J.

SHOP NOTES

Announcement is made of the second annual exhibition of decorated china at Burley & Co.'s, Chicago, from September 11th to September 20th.

ANOTHER WORD OF WARNING!

We have been receiving a number of complaints from the South and West that fraudulent agents are offering special rates and taking subscriptions for *Keramic Studio* and other publications and putting the money in their own pockets.

Do not place your order with a stranger unless your payment is made direct to the firm which he is supposed to represent. If you give your money to an agent, it will be entirely at your own risk. We are not endeavoring to hurt legitimate canvassers but rather trying to help them by putting a stop to these swindling operations.

KERAMIC STUDIO PUB. CO.,
Syracuse, N. Y.

ANSWERS TO CORRESPONDENTS

F. E. D.—The white Hudson bond paper for the design lesson is sold under several different names. It is just an ordinary drawing paper and can be brought of any art dealers. All of the materials in these lessons can be had from the Woman's League, University City, Mo.

T. G. R.—Part of your questions are answered in the answer to F. E. D. in this column. There are no solutions of the design problems to be sent in. The lessons are printed through the courtesy of the American Woman's League, University City, Mo. Correspond with them in regard to the matter.

Mrs. P. S. N.—Possibly by putting the platter cross-wise in the kiln it will go in. We do not know of any one having fired one but think it will be safe if it will go in. Firing very slow.

B. R. J.—In the July number of this magazine you will find an article by F. A. Rhead on "Etched gold on porcelain" which will give you the information which you wish. I cannot answer the question in regard to the Minton green, possibly you can find out from the writer of the article. I haven't the magazine so do not know who the writer is.

Mrs. P. J. M.—Turpentine asphaltum can be used instead of the Brunswick Black. You will find it at any paint store. Thin it with turpentine when it becomes gummy.

H. K. C.—If you will send us your address we will be pleased to furnish you with a list of back numbers of *Palette and Bench* and the *Keramic Studio* which contain the information in regard to the ring, etc. Birge & Co., Buffalo, N. Y., carry the wall paper designs.

M. M. A.—The February, 1911, number of the *Keramic Studio* on page 212 contains a design for the Donatello tea set and you will find designs in some of the other back numbers. (The above magazine is out of print. Go to the nearest library.—*Publisher*.)

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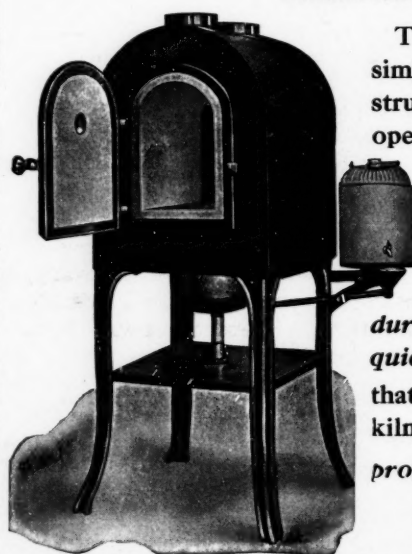
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